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THE CREMONA

With which is incorporated

'THE VIOLINIST,' A Record of the String World.

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Vol. I, No. 7.

June 17th, 1907.

PRICE TWOPENCE.

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Monthly, TWOPENCE.

The Art of the Month.

At Bechstein Hall, on May 31st, Miss Nellie Curzon Smith held the first of two recitals with marked success. The programme was varied and extensive, showing admirably the gifts of the player, and was much appreciated by the audience. We think our readers would do well to hear this talented pianist, who has met with very great success in Berlin, where she has recently given a Brahms recital. In referring to this recital the 'Neue Zeitschrift für Musik' says:—'On the 18th of March, in the Theatre Hall of the Kgl. Hochschule für Musik, a very highly musically-endowed pianist was made known to us in the person of the youthful Nellie Curzon Smith. The young artist only played works by Brahms—the vigorous F minor Sonata, op. 5, the Handel Variations, and between these works (in conjunction with the well-known and esteemed violinist, Karl Klingler) the A major Sonata, op. 100, for violin and pianoforte. Much vigour, freshness and soundness is apparent in her playing. Technically, and in the tone she produces, she is, notwithstanding her youth, already a full-grown virtuoso. Her rendering of the ingenious Variations, which were given with perfect clearness, was a splendid one in every respect. Miss Smith will evidently meet with a brilliant artistic future.'

At the Æolian Hall, on June the 1st, the Misses Eyre excelled themselves, and gave one of the most perfectly charming recitals of the season. Miss Margery Eyre, in particular, either as songstress or 'cellist, showed her intense power of sympathy and capability,

rendering her parts with a feeling as intense as it was beautiful. Of the choice programme, the renderings which appealed to us most were the first vocal trios and the trio in B, op. 8, Brahms, which were received with a storm of applause such as the artistes must have been proud to hear.

Mr. Albany Ritchie, a young American violinist, who has studied with Ysaye and Sevcik, and has had a great success on the Continent, made a first appearance in London on May 27th at the Æolian Hall. Unfortunately, the best piece on the programme, Saint-Saëns' Concerto in B minor, was placed last. Max Bruch's Schottische Fantasie, with its *potpourri* of Scotch airs, is not a very interesting or inspiring composition, but served to display the technical abilities and fluent playing of the young artiste. A Caprice, consisting of an Andante and Allegro appassionato, by E. Guiraud, was played with a full musical tone and the warmth of feeling of a real artiste.

Miss Florence Jennings (violinist) and Mr. F. Aubrey Millward (vocalist) gave a concert on May 15th in the Steinway Hall. Miss Jennings played Wieniawski's Violin Concerto in D. She plays with feeling and expression. Her tone improved considerably in the Andante, but the final Allegro, though well played, was prim and lacking in fire.

Mr. Leslie Hibberd held a reception at the Ritz Hotel to introduce Edith von Voigtlander, an exceptionally talented young violinist, who has just come to London. She played among other things the Concerto in G minor by Max Bruch, Mazurka by Zarzycki, and Humoreske by Dvorák before a large audience

of musical society. Miss von Voigtlander was assisted by Miss Florence Monteith, who sang two groups of songs, and Herr Coenraad v. Bos, who accompanied, also gave pianoforte solos. Miss von Voigtlander's first public appearance was at the Bechstein Hall on May 23rd.

Mr. Adolf Rebner, who gave his first recital at Bechstein Hall on May 22nd, selected Ernst's exacting Concerto as his first piece to exhibit his facility in octave playing. The new violinist has undoubtedly fine natural talents, but is in too great a hurry to display them. Nervousness, however, may account for a lot on a first appearance.

Fritz Kreisler gave his spring recital in the Queen's Hall, on June 1st, before a large and enthusiastic audience. Besides Handel's Sonata in A major, rendered with considerable feeling and spirit, Martini's 'Andantino' and Leclair's 'Tambourin,' Herr Kreisler gave Francœur's 'Siciliano and Rigaudon,' Lanner's 'Three Old Viennese Dances' and 'Variations,' by Corelli (substituted for the Wieniawski Polonaise). The player fully sustained his reputation for originality and masterly technique. As an encore he responded with a Tartini Sonata, which afforded an opportunity for marvellous executive skill.

Mr. Theodore Spiering and Frau Hirzel-Langenhans's violin and pianoforte recital drew a large audience to Æolian Hall on June 3rd. The former is a violinist from Transatlantic shores, and has on several occasions shown his sound musicianship and executive qualities to the satisfaction of the now critical London concert-goer. On this occasion he selected to be heard in Vieuxtemps' Concerto in A minor.

To the extraordinarily large list of wonderful young violinists of the present day must be added Miss Edith von Voigtlander, who made a highly successful *début* on May 23rd at the Bechstein Hall. This gifted young player is only thirteen, and the chief points which make her performance characteristic are the rich tones she draws from her violin and her musical feeling. Dr. Joachim has taken the greatest interest in her career, and the high praise meted out to her in Berlin and other cities on the Continent is certainly deserved. Her phrasing of the slow movement in the Concerto was that of a true artiste, and she showed excellent breadth and style in the Beethoven Romance. The young artiste has musical gifts far beyond her years, and her future career should be one of rich promise.

At the Philharmonic Concert 'Cleopatra,' a striking symphonic poem, by G. W. Chadwick, one of America's greatest composers, was given for the first time in London. It illustrates in picturesque music the meeting of Antony and Cleopatra, and their ultimate burial in one grave. The two main themes, the one dominant and masterful, the other warm and sensuous, which represent the two characters, are both distinguished by rhythmic charm, and are cleverly interwoven and developed by closely woven orchestration.

A very enjoyable violin recital was given by Mr. José Gomez at Steinway Hall before a large audience. The recital giver is no stranger to London concert-goers, and his playing of Beethoven's Sonata, op. 30, No. 3, and Mendelssohn's Concerto showed him to possess a fine tone and clear execution of a high order, which brought him into great favour with his listeners.

Miss Ethel Marsh and Mr. Ernest Groom gave a recital at the Æolian Hall on May 27th, to which the Princess of Wales gave her patronage. Miss Ethel Marsh is a violinist of great attainments, with a rich expressive tone and admirable technique. She played first the attractive and melodious concerto by F. d'Erlanger, a very pleasing work, well laid out for the instrument, and Miss Marsh's clear, brilliant playing and graceful style enabled her to express its charm very artistically. Miss Marsh's other solos included fresh and unhackneyed examples by Strauss, Vieuxtemps and Tschetschulin, in each of which her high musical attainments brought her artistic success.

Mr. Francis Macmillen, the talented American violinist, who has been visiting his native land since he last played in London, made his appearance, on May 27, at the Queen's Hall, and was warmly greeted by a large audience. He elected to follow the custom which prevails in theatres and at the opera by *having the lights in the auditorium lowered* when he was playing, and an addition to the programme was made for the benefit of the early comers by some excellent organ playing by Mr. Walter Wiltshire. Mr. Macmillen's style and polished technique were shown in the old-world sonata of Tartini to which the title of 'The Devil's Trill' has been given. He next gave a spirited interpretation of the new concerto by the Norwegian composer, Sinding, of which the composer recently conducted a performance, and Mr. Macmillen played it with admirable effect. Mr. Macmillen's other contributions included the difficult Ernst



Concerto, all the intricacies of which were surmounted by the gifted player. Mr. Macmillen, while showing the same freshness and individuality which make his playing distinctive, has certainly added breadth to his other excellent qualities.

With the seventh concert, on May 30th, at the Queen's Hall, the present season of the 95th year of the Philharmonic Society came to a conclusion. The programme contained an unusually large number of soloists. Miss Johanne Stockmarr, a very gifted pianist from Denmark, played the Grieg Concerto. Lady Hallé, who was greeted with especial warmth, played the Mendelssohn Violin Concerto, and by her phrasing and artistic feeling she exercised, as of old, her potent charm of personality. Dr. Cowen, who was deservedly called and re-called by the large audience, secured from the orchestra admirable playing, in expression, spirit and balance, of his own delightful overture, 'The Butterfly's Ball,' and the exhilarating 'Pastoral Symphony' of Beethoven.

The interesting series of Symphony Concerts by Mr. Henry J. Wood and the Queen's Hall Orchestra came to an end for the season on May 30. The concert was one of special attraction, from the beautiful piano playing of that distinguished French artiste, M. Raoul Pugno, who was heard in two concertos. He is, as is well known, a Mozart interpreter of the greatest eminence, and in that composer's 2nd Concerto in A major all his gifts of touch, feeling and style were displayed to perfection. M. Pugno, while he has finger-tips of velvet, is fully alive to the effects to be obtained by strength and brilliance, and these necessary contrasts are always obtained by the most polished art and unfailing judgment. To the old-world grace—a grace that is never old-fashioned—of Mozart, the second concerto played by M. Pugno (the 4th in C minor by Saint-Saëns) in its diversity of style, made a very pleasing variety. M. Pugno played it with wonderful insight and appreciation, and he was, as in the Mozart work, most ably supported by Mr. Wood and the orchestra.

Two years is a long time for an artiste to be away. In the case of Kubelik the memory of his former achievements remained in the minds of his large following, and on May 29th an immense audience filled every part of the Queen's Hall to greet the return of the violinist to London. When Kubelik appeared on the platform the warmth and enthusiasm of his reception were unmistakable. With Miss Katherine Goodson, one of our most talented pianists, who has not been heard in London

recently, Kubelik began his well-varied and attractive programme with the Beethoven 'Kreutzer' sonata. As the familiar and melodious work proceeded it was manifest that all the grace and polished style that combine to make Kubelik's playing what it is—a sheer delight of sweet sounds—have not left him, but have deepened in breadth and increased, if anything, in infinite charm. The performance had all the unanimity of feeling one associates with the true spirit of chamber music, and the two players were fully in sympathy. Kubelik next played the Max Bruch Scottish Fantasia, an effective work, bringing in several Scottish airs, the Wienawski 'Tarantelle' and the Paganini 'Campanella' Study, displaying all his exquisite facility of technique by which he is able to exercise his fascination. His harmonics are deliciously pure and resonant, and his tone, as ever, is rich and refined. Unquestionably he stands as a violinist of peculiar gifts, whose musical feeling continues to broaden as time goes on, while his astonishing command over every effect the violin is capable of producing is still a thing to wonder at. There have been many gifted violinists who stand high in public favour, but there is only one Kubelik.

Miss Beatrice Harrison, second daughter of Colonel J. H. C. Harrison, (late) Royal Engineers, and sister of Miss May Harrison, the violinist, a young 'cellist of only 14, on May 29th made a highly successful first appearance in the Queen's Hall. After her performance in Saint-Saëns' Concerto in A minor, in which she was accompanied by the Queen's Hall Orchestra, directed by Mr. Henry Wood, it was quite evident that this gifted young artiste possessed remarkable ability, for her playing exhibited a tone of pure, sweet quality and a clear and fluent technique wonderful for a girl of her age. Her talents were further shown in a new work, performed for the first time in London—a Suite for violoncello and orchestra, by Victor Herbert.

It must be said at once, that the concert recital given by Miss Edith A'Vard, one of the most promising of the younger violinists, in the Guildhall, Cambridge, was a success. In the very first piece selected, Suite in E major for violin and pianoforte, by Eduard Schütt, Miss A'Vard proved her possession, beyond all shadow of doubt, of an artistic ability of a high order. She gave a finished rendering of the Suite, playing with great beauty and much feeling, and with a tone that is fine, smooth and broad, captured her audience.

On her return to the platform, she played the Air for G string, Bach-Wilhemj, with insight. Following this came a slight alteration in the programme that provided that little 'Souvenir' by Drdla. Miss A'Vard, by request, played 'Sarabande und Tambourin,' by Leclair, and brought the recital to a close with six violin solos: (a) 'Reverie,' Bernhard Carrodus; (b) 'Legende,' Wieniawski; (c) 'Wiegenlid,' Nesvera; (d) 'Romance,' Rubinstein; (e) 'Menuett,' Beethoven; (f) 'Scherzo Capriccioso,' Ondricek, to the accompaniment of repeated applause. Mr. Walter Wiltshire was a very delicate and finished accompanist. Messrs. Bedwell had charge of the seating arrangements.

Countess Lützwow's small musical party at 22, Hertford Street, on April 29th, was very successful, and everyone was delighted with the new violinist, Miss Edith A'Vard, and Mr. Zelenka Lerando, the harpist.

On Friday, June 7th, at the Bechstein Hall, Herr George Menges gave his unique Pupils' Concert. Once more he showed his great capabilities as a teacher. Some people can play and cannot teach, but Herr Menges undoubtedly can teach, and produce remarkable effects on the violins only, especially in the Wagner music. It is well worth going to hear these effects produced by violins in this way, without 'cello, viola or basses. The two Misses Izards were heard to advantage, they are undoubtedly talented, and Miss Isolde Menges should have a big future before her. She played the Saint-Saëns Concerto in B minor.

The orchestral concert by the students of the Royal College of Music, on June 6th, in the fine hall of the school, was particularly interesting from the presence of the distinguished Russian composer, Glazounow, who is on a visit to this country to receive the degree of Doctor of Music from the Cambridge University. The programme contained four of M. Glazounow's compositions—the 7th Symphony, 'Raymonda,' two songs for contralto, and a charming Minstrel's song for 'cello and orchestra. The two last were conducted by the composer, the remainder of the programme being directed by Sir Charles Stanford. Miss Beatrice Harrison, the young 'cellist who made such a remarkably successful *début* with the Queen's Hall Orchestra last week, interpreted the Minstrel's song, and her performance was artistic, showing a full appreciation of the lyrical charm of the music.

The annual concert by the Oxford House Musical and Dramatic Association was given

with great success at the Queen's Hall on June 6th. The quality of the orchestra and chorus did great credit to the performers, as well as to the training they receive. During the interval the Bishop of London, who was for some time head of the Oxford House, spoke on the work of the Oxford House Musical and Dramatic Association, which was formed in 1898, providing the people of Bethnal Green with musical and other entertainments. The Choral Society is entirely recruited from the neighbourhood, while the orchestra is largely dependent upon amateur talent. The Bishop said this society answered three questions:—(1) Will the people appreciate good music? (2) If you give the people low entertainments in populous districts? (3) Can good music be provided by the people themselves? The answer to these questions, the Bishop said, was the appreciation shown by the people to the musical concerts, their detestation of low-class entertainments, and the performers (both choral and orchestral) were drawn from the people themselves.

Auction Prices.

At Messrs. Glendinning's, on June 5th, there was a sale of a collection of violins, etc., including some fine specimens of the Italian school, and a very fine violoncello by Joseph Guarnerius Filius Andreas, which realized £135.

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Bows for Stringed Instruments.

BY MAURICE McLEOD.

(Continued from p. 59).

The Rebab, from the Persian *Revâveh* (emitting plaintive sounds), is probably a more ancient Arabic fiddle than the *Kemângeh*, as the Arabs, with a view to spreading the Mohammedan faith, invaded Persia, but found that the Persians were ahead of them in the matter of music, although behind them, in Arabian eyes, in the matter of religion. It is, therefore, likely that the Arabs obtained the bow from Persia, and so from India.

The Chinese received it about 300-400 A.D. from India by means of Buddhist missionaries, and they concocted a fiddle which they called the *Urheen*. But it is very similar to the *Ravanastron*, and resembles a miniature croquet mallet, with pegs where one would naturally hold it. And about the same time, or later, the Chinese, or possibly the same Buddhists, introduced bowed instruments into Japan, and they invented the instrument called the *Kokiu*.

It is unlikely, however, that the *Kemângeh* can boast the same antiquity as the Rebab, for it is a matter of history that the Arabs in the seventh century, A.D. (precisely 711 A.D.), when they invaded Persia in order to promulgate the Mohammedan religion, found the Persians already in possession of a higher musical standard than their own, although, apparently they thought that in matters religious much remained to be desired. Consequently, as they derived the very name for the fiddle-bow from the Persian language, so it is likely that they obtained the bow itself from Persia, and the Persians derived it from India. After the Mussulman Spanish conquest, it may be noted, Abderrahman, driven from Persia, founded the Catephate of Cordora in Spain, 756 A.D.

The late Carl Engel gives an interesting chapter on this subject,¹ and he thinks it likely that that extraordinary race, the Chinese, received the fiddle-bow from India about our second or third century. The Chinese sacred books, which record the doctrines and adventures of Confucius and his disciples, make no mention of musical instruments of the violin family (and consequently no bows), although numerous other instruments are mentioned. This would relate to about 500 B.C.

But eighteen Buddhist missionaries are reputed to have landed in China—from India, of course—as early as 250 B.C., and their memory is held in the highest veneration in all Buddhist temples of repute. No doubt they brought some instruments played with a bow with them, although they do not seem to have revolutionized Chinese music. At any rate, it is likely that the Chinese obtained from India, soon after this date, their quaint fretted instrument the *Urheen*. And I have not much doubt that the Chinese helped the Japanese to their *Kokiu* and *Samsien*. The former is played with a bow on four strings, and the latter with a plectrum on three. The *Samsien* is probably the Chinese *Sanheen*, and it also suggests the primitive four-stringed fiddle the *Wopu*, which, Engel says, is a great improvement on the *Urheen*, but I have not seen one.

The evidence, therefore, of a common source in Hindustan is too clear to be rejected, and the following further reasoning to the same end by Engel, will, I think, confirm the east-to-west theory:—'With the most ancient nations of which we possess historical records, certain musical instruments were intimately associated with religious ceremonies. This may be gathered, for instance, from the Assyrian sculptors. All the Hebrew instruments known to us from the Old Testament were used in sacred observances. The new musical instruments met with in China after the introduction of the Buddhist religion, closely resemble certain instruments which were popular in India, where the Buddhist religion originated, and in some other Asiatic countries, where it is still flourishing. The Kalmucs, in the South of Russia, who are Buddhists, possess a rude fiddle, which, in shape and construction, is identical with

¹ See *Researches into the Early History of the Violin Family*, London, 1883, p.p. 10-15.

the Chinese Urheen. Furthermore, the Kalmucs adore a musical deity called Meidara, who is represented playing on a stringed instrument, almost precisely like a certain musical idol found in the Buddhist temples of China.'

The primitive Gowdok of Russia has three strings, the first is plucked, and the other two played with the bow, a clumsy affair.

Before passing to the mediæval series, it is necessary, therefore, to consider the Hindu instruments most nearly bearing on our subject.

It is singular how little the introduction of the violin proper into Hindustan has affected the national music. The Hindus seem indifferent to its splendid acoustic properties, inasmuch as in 1780 violins were made at Cawnpore entirely of silver, and one, an imitation of an Amati, was exhibited at the Special Exhibition of Musical Instruments at South Kensington Museum in 1872; and, also, the Calcutta Musical Academy (founded by the Raja Tagore in 1871) teaches the Bahulin, as the violin is called, but it has not become popular.

The national characteristics are too engrained in the nation of the people, and the old instruments retain their hold. Of these, perhaps, the Sarinda is most typical, because, being the favourite of the lower castes, it has, no doubt, retained its primitiveness more closely than others. It has large concave curvatures to facilitate the bowing, something like the violin, and has a bridge, pegs and finger-board, and it is played with a short and very much curved bow. The head is often carved with a bird or beast.

The Thro is another Asiatic instrument, more nearly approaching the violin in shape. It comes from Burmah, and has three twisted silk strings, and is about two feet six inches long. It has been conjectured that this instrument was made in imitation of some Western model, but Michael Symes (Embassy to Ava in 1795) says:—'I at first imagined it had been of European introduction, and brought to Pegu by the Portuguese; but I was assured that it is an original instrument of the country.' Its name is also derived from the same root as other Hindu instruments.

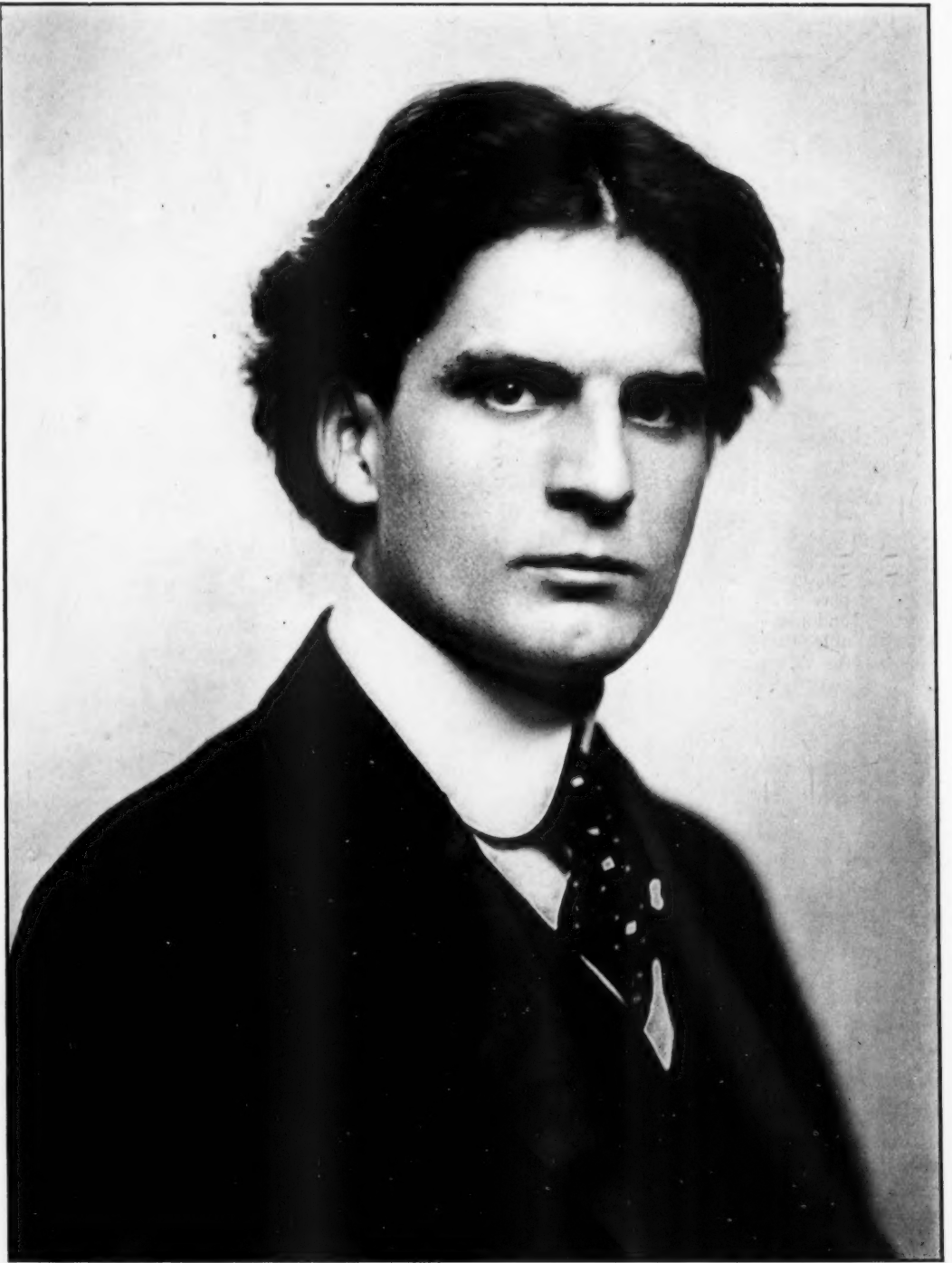
The Hindus are fond, also, of sympathetic strings after the manner of the Viola d'Amore, which, although obsolete in most Western countries, has a representative in the Norwegian Hardangerfelen. Engel considers, however, that the only oriental instrument which can be traced to a European original is the Arabian Kemâneh. Roumy, used in Egypt, which name (the Greek viol) rather suggests a Greek origin, but its antiquity is not great, and Engel gives the viola d'amore the credit for its parentage.

The illustrations will show the general forms of most of these primitive efforts at creating a 'magic wand,' but a word as to the materials and contrivances may be of interest. In nearly all Asiatic countries, the tension of the bow is fixed. The hair is in many cases very crudely merely pulled through a hole in the stick, and then knotted and tied. But the Japanese Kokiū has an ingenious improvement by which the tension can be altered, and the Rebab of the Egyptian Arabs, often has a ring of iron at the lower end of the stick, to which the hair is fixed, and by which it can be loosened or tightened with a band of leather. The hair of the bows having less tension than is usual with us, is generally of coarser material, the black hair being the most favourite, and sometimes a silk is used. But the strings are almost invariably made of gut. I do not think Engel correct when he stated that the substance of the bow is apparently always the same, as the Kokiū has silk strings, and the earliest Japanese bow 'hair' was made of 'suge,' or a kind of grass rush.

In conclusion, I am inclined to think that the migration of the violin and its bow has been from India westward, from Africa northward, probably through south-east Europe and Spain, and from Spain into Brittany, Normandy, Britain, and other parts of Europe, and in all likelihood Russia had a direct ancestry from India, which possibly spread into Scandinavia.

(To be continued).





FRANCIS MACMILLEN.

'The Violinist.'

Francis Macmillen.

FRANCIS MACMILLEN, whose forefathers generations ago lived near Belfast, in the north of Ireland, is the son of a newspaper editor and politician of Marietta, Ohio, U.S.A., where he was born on October 14, 1885; but he calls Chicago his home. He learnt violin playing in early youth under Robert Brain, of Springfield, Ohio, and then under Bernhard Listemann, of the Musical College, Chicago. At ten years of age he went to Berlin, where he was a pupil of both Carl Markees and Halir. When in his fifteenth year he left Berlin for Brussels, to study under César Thomson, and in the first year at the Conservatoire he won the second prize for violin playing. In the following year Macmillen carried all before him in competition and came out in a class by himself. It is related that on the award being known, Macmillen was seized by his countrymen and carried in triumph, shoulder-high, through the streets of Brussels. Two of the pieces played were Sinding's 'Romance' and Thomson's arrangement of Händel's 'Passacaglia.' With the 'Grand Prix' Macmillen won the Van Hal prize of about five hundred francs. Then came a veritable triumph at the famous Brussels Vauxhall. He possesses a pure quality of tone and a very steady temperament. His technique is fine, his *cantabile* playing is in exquisite taste.

Mischa Elman.

On the afternoon of May 28th, was given an exceptional concert by the gifted young artist Mischa Elman, in conjunction with the London Symphony Orchestra. The latter was conducted by Herr Max Fiedler, from Hamburg, who has not been wielding the wand here before. It was soon evident that not only was he a master-director, but that the orchestra knew it and played correspondingly well.

The young artist, who looks about 17, evidently used a Stradivari, and a fairly good one, but it was supplied with execrable strings, and after the first movement of the Tchaikovsky Concerto—which he plays better than anyone else—he had to request the first violin to re-string the E. The G, also, was not of the best. However, one is continually astonished at the maturity, the wonderful technique, and the intellectuality and emotion of his renderings. Of course, Tchaikovsky was Russian, Elman is of the same nationality,

and Auer of St. Petersburg is his master, to whom Tchaikovsky originally dedicated the Concerto: so the spirit should be fully in accord. It seems, to-day, hardly creditable that Auer should have refused to play the Concerto, and Brodsky, to whom it was eventually dedicated, played it after about a year's practice at his *début* at Vienna. Still more incredible is it that Hanslick—the one-time doyen of critics—should have written of it:—'The *finale* shows the brutal, melancholy merriment of a Russian fair. We see nothing but vacant, common faces, hear course oaths, and spell the bad spirits.' Frederick Vischer once said, in an essay on indecency in painting, that there were pictures 'which you can see stink.' Tchaikovsky's violin Concerto, for the first time, suggests the appalling idea whether there may not be music which one can hear stink!

Curiously enough, I think that Elman played the Concerto better at the Albert Hall last year with Wood's Orchestra, but on this occasion the orchestra was the better.

Elman also played the Beethoven Romance in F, and Wieniawski's 'Souvenir de Moscou.' The former gave us a foretaste of what Elman can do in the classical style, and the latter in the virtuoso manner. After these he played two encores, with Herr Fiedler at the piano (a Chappell of pleasing quality).

But the gem of the day was the First Symphony by Brahms, which, I rejoice to say, took the place of Strauss's 'Heldenleben.' This was superbly played, and Herr Fiedler and his orchestra received a veritable ovation at its close, and the concert concluded with Beethoven's 'Leonore' overture, No. 3.

Sergie Kussewitzky.

Since the days of Bottesini few musicians have adopted the unwieldy double-bass as a solo instrument for the display of executive ability. M. Sergie Kussewitzky, a Russian artiste, who appeared on May 22nd at the Bechstein Hall, may well be regarded as the greatest double-bass soloist of the day. Using a fine instrument of modern pattern, he drew from it a beautiful, rich tone, combining with the round, mellow sound of a 'cello, an organ-like resonance which was effective. M. Kussewitzky's execution is marvellous in its finish, and he phrases all his melodies to perfection.

His artistic feeling and sound musicianship were revealed in his choice of pieces. He began with a Handel Concerto, in which all the simple breadth of the old-world music was preserved. In his own Concerto for his instrument there was definite strength, and all the effects of execution were quite legitimately contrived.

‘The Cremona.’

Notatu Dignum.

The Annual Subscription to the ‘The Cremona,’ for the United Kingdom, is Two Shillings and Sixpence, post free. All subscriptions should be sent to

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Authenticity not capable of Absolute Proof.

WE hoped to report an interesting account of a case at law heard recently with regard to the authenticity of two violoncellos by old masters, but as that was left absolutely unsettled, and the dispute was decided simply on a question of warranty, we think other matters will prove of greater interest to our readers.

THE CASE.

1. An invoice was held to be a warranty.
2. The law is that a very small amount of negative evidence throws the onus of proof on the defence.
3. It was impossible for anyone TO KNOW who an instrument was made by. It could be only a matter of opinion.
4. Hence the defence in every case must fail.
5. The authenticity of the instruments still remains unproven; who made them is still a matter of difference of opinion.
6. We think the balance of OPINION was strongly for the instruments being as sold.

It was not a question of belief, or merit, or evidence, but the want of evidence, and perhaps

its confliction. The Judge finally held, that the onus of proof lay with the defendant for him to support his invoice, which he, the Judge, held to be a warranty, and that, in his opinion, the defendant had not been able to sufficiently uphold such warranty, nor for that matter did he, the Judge, believe it was possible for anyone to state they knew an instrument to be by such-and-such a maker. The very most anyone could do was to say they believed it to be by So-and-so, or labelled, reputed, assigned to, or attributed to such-and-such a master. So the matter rested that neither side had proved, or could prove *absolutely*, who made any old instrument, and as the burden was thrown on the defendant the defence must fail. For an instrument and its maker were not like a horse with a pedigree; and in the case of the maker, the birth, life or death were often matter of dispute or lost in oblivion.

The plaintiff had damaged one of the instruments by knocking off the neck, and a new neck had been put on; but apparently no notice was taken of the damage in the judgement.

We cannot leave the case without regretting that counsel should find it necessary to make all sorts of suggestions, mayhap to the injury of the fair names of individuals or firms who were probably absent and certainly not represented. Is it scrupulous? Does it represent justice? Should it be allowable?

Again, is it fair for any party to be called upon to disclose the names of his clients or customers or the prices he buys at? or over a range of years where he has seen certain articles, or to whom they belong? It is surely giving part of his knowledge and good-will, which he may have bought or taken years in honourably acquiring, to his opponents!

Is not price ruled by supply and demand? And with articles of art or antiquity has not scarcity a further share in the matter? Thus, is it not a question between the desire to acquire the article by the one side and the desire to acquire an equivalent or cash on the other, that must always rule the great question of price?

For what reason was matter introduced which was only supported by one or more articles published in, we believe, one journal, articles the truth of which yet has to be proved? Was it to impugn the veracity of witnesses? If so, we ask, what evidence are such journalistic rhodomontades, or how should they be treated?

Lastly, are we to understand seriously, as suggested by the examination of witnesses, that a vendor must support his sales—whatever the requirements of his stock or business, whatever the immediate prospect is of selling

Sale or Exchange.

Trade advertisements are inserted in this column on the distinct understanding that they are marked 'Trade.' Charges to—

Our readers, 6d. for 24 words or less, and 1d. for every additional 3 words.

The Trade, 6d. for 12 words or less, and 1d. for every additional 2 words.

Address, The Sanctuary Press, No 11, Cursitor Street, E.C.

Violin by Ferdinandus Gagliano, about 1740, £30. (Trade). Box A.

Pesaro violin by Sabatino, 1670, in original state, genuine and guaranteed. Price fifty guineas (or near offer). Box 25.

Violin of fine quality, labelled Joseph Guarnerius (possibly by a pupil of his, but might be genuine), £25. Box Y.

Splendid violoncello in finest state, with a beautiful tone, and the warranty of Mr. H. Petherick, stating it to be by Chiavellati. Price £60. Would suit the most fastidious. Box 36.

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We hope to make a special feature in our Advertisement Columns of Notices or Cards for Professionals, Masters, Teachers, etc.

Our rate is 6d. per $\frac{1}{2}$ inch, single column, per issue.

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Answers to Correspondents.

The Editor will be pleased to answer questions in anyway relating to music, the string world or its personalities. All letters to—The Editor, 'The Cremona,' No. 11, Cursitor Street, E.C.

I.—Yes, the Resonatone improves old instruments as well as new.

CONCERT-GOER.—We should advise you strongly to hear Macmillen, July 9th.

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Please fill up and return.

The Shadows which Fall Before.

June	17	Joachim Committee Concert (Bechstein Hall)	o'clock 3.0
"	19	Mr. Basil Marlo, Vocal Recital (Steinway Hall) ...	...	...	3.15
"	19	Joachim Committee Special Concert (Queen's Hall) ...	...	...	3.0
"	21	Joachim Committee Concert (Bechstein Hall) ...	...	...	8.0
"	24	Joachim Committee Concert (Bechstein Hall) ...	...	...	0.0
"	26	Joachim Committee Concert (Bechstein Hall) ...	...	...	5.0
"	29	Joachim Committee Concert (Bechstein Hall) ...	...	...	3.0
July	1	Joachim Committee Extra Concert (Bechstein Hall)	8.0
"	9	Francis Macmillen, Recital (Queen's Hall)	3.15

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See 'Our Music Folio,' next issue.

The Best Present

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A patent combination paper-weight and ashtray.



A little water in the bowl and your smoking room will be fresh tomorrow.

The spike is an excellent pipe bowl cleaner. It can be done with one hand.

A cigar rest is a great convenience when writing letters.



Gold - - - 31/6

Silver, Oxydised - - 25/-

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A thick and permanent coat of the metals electrically deposited.

ACTUAL WEIGHT, 7lbs.

Carriage Paid.



THE ASHWEIGHTER,

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again, whatever his financial commitments may be—by bidding for anything he has sold which may at some time be put up for auction? Is it seriously contended that an expert in like manner is to support his certificates in a similar way, or watch the sales to see what articles certified, *not valued*, by him are fetching?

We venture to think both of these suggestions unwarrantable, and not only absolutely untenable but absurd.

NOTES BY THE WAY.

Amongst other things we made a discovery as unique as original, namely: 'An expert is an individual who has travelled a great deal!' (Dictionaries please copy). Is it not a question of the individual's ability to acquire knowledge and make the most of it?

In future any amateur, professional, firm of auctioneers or dealers, to be *absolutely safe*, must catalogue or invoice instruments of the violin family as 'labelled,' 'reputed,' 'attributed to,' or 'assigned to so-and-so,' *for the identity or pedigree is not capable of absolute proof*, even if one is infallible.

The Gilbertian attitude of a witness on the last point, and the question of the practical non-existence of experts (save one), either dead or living, or probably we might add to come (with, *perhaps*, the exception of Vuillaume, and *possibly* the late George Hart, the author of works on the subject, who were fair judges, only!) kept all present, after the first gasp of astonishment, in a ripple of feelings of the most varied kind.

The old idea that an invoice, *in the violin world* and art world, was simply a description, and that if the purchaser desired, and the seller was willing, he could have a guarantee, is now no more, for an invoice is now held to be a warranty, which is thus equivalent to a guarantee.

Are not bargains obtained at auctions? Does an auction price really represent the value? If there is determination to acquire, is not the price often excessive? If without reserve and no bidding, do you not often obtain an article far below producing price or its original or real value? Is not this why we go to auctions?

A Bayreuth for America.

Mme. Nordica has a plan to establish an American Bayreuth near New York. A site has been purchased on the Hudson River for £20,000. It will take about a year to complete an opera house, where Wagner's operas will be given. Mme. Nordica intends to establish, at the same place, an Institute of Music.

Modern thought on learning to play.

A REPLY.

THE article in last month's issue on 'Modern thought on learning to play,' broaches a very interesting psychological problem: Is it possible to learn a musical instrument, such as the violin or piano, as well after adolescence as before? In other words, is there, or is there not, some psychological or physiological difference affecting the learning of musical instruments between these periods? As this is a question that must be of very general interest, I hope the editor will invite and print replies from those qualified to give an opinion.

The question is nearly related to, and to some extent involves, that most baffling of problems, the nature of precocious genius. If there is no psychological difference in this respect between the child and the adult, we ought to hear of adults who have learnt late in life playing, after a very few years study, as well as the marvellous child-prodigies of whom there are now so many. Are there any such cases known? On the other hand, does it not seem more probable that the co-ordination of movements developed while the nervous system and muscles are still plastic and growing, will be more perfect than when such growth and plasticity are less?

As one who first learnt to play when 14, and then revived it again when 29, perhaps my experience may be of use, and add weight to my conclusions.

Briefly, my experience and observation have lead me to the following conclusions. There is no doubt whatever that all the elements in playing, such as those which involve the understanding and *conscious* effort, and which are dependent upon the higher brain centres—that is, the cerebrum—are more quickly and thoroughly acquired late in life. Conversely, those elements that are dependent on the lower centres—the cerebellum—such as reflex actions, automatic actions, all actions, in short, in which the immediate consciousness is not involved, are less easily and less thoroughly acquired.

The question is, therefore, in what proportion are these two elements required in playing a musical instrument?

What is known as 'technique,' obviously depends more upon the lower centres. For technique is really the acquisition of a number of fixed habits, developed by the infinite repetition of the same action. According to

my theory, therefore, and I think this is borne out by actual observation, children acquire fixed habits quicker than adults, and I should be surprised to hear of a person commencing to play late in life, acquiring any very great technique, although I do not think it would be impossible. At any rate, I think it would take longer, other things being equal. And I am very curious to know what 'A Teacher' means by 'good player,' when he says he knows of a violinist who did not commence to learn till he was nearly forty, and yet he has made a good player. Can he play any of the great concertos well enough for a critical audience; or could he, for that matter, play any piece well enough for, say, a Queen's Hall audience.

A PUPIL.



Dr. H. Walford Davies.

DR. HENRY WALFORD DAVIES took his degree as Doctor of Music at Cambridge in 1898. He is LL.D. (Leeds), A.R.C.M. and F.R.C.O. (both of London), Organist and Director of the Temple Church, and Musical Director of the Bach Choir. He was born at Oswestry, in Shropshire, in 1869. In his early days he was in the choir at St. George's, Windsor, and assistant to Sir Walter Parratt, also organist at Windsor Park Chapel Royal. Amongst other things he has composed an oratorio, 'The Temple,' produced at Worcester Festival, 1902; cantatas 'Everyman,' 'Hervé Riel' a Sacred Symphony in F; two sonatas for piano and violin, six pastorals, Browning's 'Prospice' for baritone and string quartette songs by Shakespeare, Browning, Burns, Blake and Kipling. He took a scholarship at the Royal College of Music, Kensington, for composition, 1890-4.



The Bach Choir at the People's Palace.

(Continued from p. 65.)

Dr. Spitta¹ gives a careful analysis of the dates which he considers to approximate accuracy as follows:—

The *Credo* about 1731 or 1732, the *Kyrie* and *Gloria* about 1733, the *Sanctus* 1735 or later, and the work completed almost certainly 1737.

¹ *Life of Bach*, 3, p. 39-64 and 279-80.

The score was first published by Nägeli of Zurich, and Simrock of Bonn, early in the nineteenth century.

The work consists of the *Kyrie* (1), *Gloria* (2), *Credo* (3), *Sanctus* (4), *Agnus Dei* (5).

THE KYRIE starts with a five-part chorus with two soprano parts, and is in a somewhat sad and suppressed vein of thought, which gives way to a calm duet (1st and 2nd soprano), with an obligato for violins in unison. The fine fugue subject which is introduced by the strings near the end of the prelude, and works through the whole movement, may be taken as an appeal for Divine mercy from humanity.

THE GLORIA is introduced with joyous pomp by means of the long trumpets and drums, which now make their first entry. The mystic reality of the Redemption, with its attendant joy, and the sudden change from three-eighths to common time at the words *et in terra pax*, produce one of Bach's haunting beauties, leading to an exquisite climax. It has been pointed out that the way in which the notes, and still more the peculiar syncopation, suggest the theme, which has not yet taken definite form, is one of the many instances which prove how far Bach was in advance of his time.

THE CREDO again gives evidence of Bach's wealth of invention, for he is not satisfied with the usual intoned notes with which the priest initiates the creed, but he proceeds to construct an elaborate and most interesting seven-part fugue, five of which he allots to the voices and two to the violins, and the 'cellos and basses have an independent marching bass given to them, which gives an air of simplicity and ease to a most elaborate device, which appears towards the end of the movement. Here the basses sing the subject in notes double the value of those at the start, the second sopranos and altos attack the subject in sixths, but with notes as at the start, and, restlessly sandwiched, the first sopranos sing the subject syncopated. The tenors only have not the subject to sing, but the first fiddle parts are in strict canon with the seconds, which answer one-fifth below. Bach treats the *Et incarnatus* chorus with entire reverence, and it is most deeply devotional, yet again designed with elaborate simplicity. The end of the *Crucifixus etiam* is a musician's paradise, with the ground bass motive repeated thirteen times, and constantly descending in a chromatic form from tonic to dominant. The ground bass is imitated by the sopranos, and on the fourth beat of the last bar but two appears the now well-known chord leading to the finish in the major



DR. H. WALFORD DAVIES.



(relative). No 17, the chorus *Et resurrexit*, was the best performance of the choir at the People's Palace, with its bursting entry, accompanied by the orchestra. No. 19, the *Confiteor*, with its superb climax, brings to a close this truly stupendous *Credo*. The ancient plain-songs of the church are heard to great effect with a grave fugal chorus sung by the men of the choir. Then at *Et expecto*, a sudden change, both of movement and style, with a momentary suggestion of death, leading into the most joyous resurrection. The dramatic effect of this writing marks an epoch in musical art.

THE SANCTUS is, as usual, short. It starts with a five-part chorus, of which Dr. Fuller Maitland, in his excellent annotated programme (which was obtainable at one penny) says, 'The use of triplets in the accompaniment, and the disposal of the various parts, show that Bach was again bent on illustrating Christian dogma without verbal commentary, and the solemn marching octaves of the basses against the hard chords of the other voices gives an overpowering majesty to the whole.' In fact, 'three in one' is the main theme—three sopranos, three oboes and three trumpets, and the violas being very closely associated with the violins, make practically three violins.

The chorus *Osanna*, already alluded to, is for two four-part choirs, with full orchestral accompaniment. The tenor air *Benedictus*, very plaintive (in B minor), is perhaps too strong a contrast. It has a violin obligato.

THE AGNES DEI is largely a canon between the contralto and the violins, and the final chorus, *Dona nobis pacem*, is varied reiteration of the chorus No. 6, *Gratias Agimus*, with its quiet and dignified serenity, brings to an adequate close this marvellous Mass in B minor, which some well-qualified critics consider to be the supreme masterpiece of musical art.

(To be continued.)

The Misunderstanding of Viols.

AT the Cremona Society's recent meeting at the Argyll Galleries, Argyll-street, on the 6th June, Mr. Henry Saint-George raised a plea for the viol da gamba and the viola d'amore, which he considered should hold their place as modern instruments for the performance of modern music in contradistinction to the generally held idea that they

were only suitable for the rendering of music of the olden style. The viol as originally used, he said, was not thought of as a solo instrument, but used for the accompanying of the stately dances of the period and also of voices. The family of viols was a very large and ill-ordered one; viols were made of all sizes and many shapes, with from three to seven strings. The only true viol in use at the present time is the double bass. Pre-eminent among the viols was the viol da gamba, which was practically the 'first fiddle' of the family, but its frets formed by catgut tied round the neck and knotted at the back were a great hindrance to execution. This retention of frets necessary on lutes and other *pizzicato* instruments was one of the most serious of the older misunderstandings as the limited power of expression. The more robust class of music that culminated in Händel was the chief cause of the downfall of viols, and the reason for their places being taken by the hitherto despised 'fiddle family.' About two centuries ago an Englishman, Daniel Farrant, conceived the idea of adding sympathetic strings to the viol in ordinary use, and produced the viola d'amore, for which composers as late as Meyerbeer and Berlioz wrote music. The paper was illustrated by solos played on the viol da gamba by Mr. H. Saint-George and on the viola d'amore by his father, Mr. G. Saint-George, without accompaniment, and was succeeded by a concert of pieces played on these instruments in combination with the piano, and songs by Madame Lilly Saint-George. The violas used were made by Mr. G. Saint-George, and the tone was surprisingly sweet and penetrating. A considerable discussion followed the paper, in which members and visitors took part.

PROGRAMME.

- VIOLA D'AMORE SOLI (a) 'Ave Maria' Arcadelt, 1545
(transcription)
(b) 'Coranto—La Cloche' Simon Ives, 1662
- VIOLA DA GAMBA SOLO 'Ballade' Henry Saint-George
- SONGS (a) 'After Many Years' Op. 89, No. 9 } Algevnor
(b) 'Winter in the Heart' Op. 109, 2 } Ashton
(c) 'The Heavens seemed a Fabled Story' Op. 109, No. 5 }
(Accompanied by the Composer).
- VIOLA D'AMORE (a) 'Reverie,' Op. 55 } Boisdreffre, 1900
SOLI (b) 'Chant de mon cœur' } G. Saint-George
- VIOLA DA GAMBA ('La Precieuse' } Marin Marais
SOLI ('La Pagode' } 1725
Trois gigue ('La Pointilleuse' }
- SONG 'O, Flower of all the World' Amy Woodforde-Findeu
- VIOLA D'AMORE SOLO 'Romance' G. Saint-George
- VIOLA DA GAMBA SOLO 'Glocken-Märchen' Henry Saint-George
- DUET FOR VIOLA D'AMORE AND VIOLA DA GAMBA—
'Notturmo' G. Saint-George

Paganini's 'Joseph del Gesù.'

(Continued from p. 66).

Of the great virtuoso endless stories are related. Perhaps the most famous one is about this very instrument.

Paganini found it necessary, owing to a buzzing, to take it to the great faker, Vuillaume, of Paris, to be repaired. Vuillaume stated that it was essential to remove the upper table, or belly, of the instrument, much to the perturbation of Paganini, who, however, assented, but stipulated that the operation should be performed in his own apartments and in his presence. This was agreed, and Vuillaume duly appeared at the appointed time with the usual instrument of torture. Paganini handed him the violin, and retired in a trembling fit to the far corner of the room, where he sat clutching one long lank leg tightly, so that his knee and chin met, and watching the operations in the greatest nervous excitement. Now this opening of fiddles is a most delicate process—if done properly—and a series of gentle pressures with a very sharp thin knife are required, which make most appalling cracks as the glue is severed. As Fleming says, 'the kind of violin tone was so different to anything that his beloved Joseph had ever yielded, that on the first crack sounding Paganini started on his chair as if he had been stabbed.' Vuillaume reassured him, or Paganini would have stopped the work then and there, and crack after crack nearly drove him distracted. Then when the belly was off it was found imperative for Vuillaume to take the instrument to his workshop. When there with the fiddle, he set about making an exact copy, and in the meanwhile returned to Paganini his beloved instrument duly repaired. Not long after he called on the virtuoso and asked after his repair. Paganini said 'All right,' and gave him a present then of the value of from 1,800 to 2,000 fr; and Vuillaume showed Paganini his copy, which astonished him beyond words. After trying it he made a bargain for 500 fr. for it, and on his death Paganini left this copy to his only pupil, Sivori (1815-94), who used it frequently. Sivori is said to have, alone amongst virtuosos mastered some of Paganini's secret system of playing.

The chief points of peculiarity which Paganini instituted are (1) his manner of tuning his fiddle; (2) great use of staccato à récochet; (3) peculiar use of the left hand in

'passages chantons'; (4) double harmonics; (5) unusual stretches with his long fourth finger; (6) pizzicato and arco combined; (7) curious passages in thirds, sixths and even tenths; (8) and extraordinary use of sudden contrasts.

Paganini, like the renowned maker of his famous fiddle, which he called his 'cannon,' was said to have spent lonely hours in prison, with a fiddle only to solace his misery. No new strings were allowed him, and at last he was reduced to the G. Hence, the fable runs, he was driven to play concertos, etc., on that string, for which he afterwards became world-famous. This is all beautiful mythology,* as are many other of the stories circulated about him.

There seems little doubt that his father's exceedingly strict up-bringing had the natural effect of sending him into excesses at about the age of sixteen, when he was making enough to get free from parental bondage, and that for these abuses he paid dearly in later life. He had to disappear occasionally to recuperate, and he suffered considerable pain, and died of consumption in 1840.

His extraordinary appearance—almost Mephistophelian—his advertizing, his keen eye for the 'main chance,' his virtuosity—all tended to send Europe mad over him for about twenty years. And now? His name is—as I read somewhere recently—synonymous for the culminating 'monster-fungus of the obnoxious soil of virtuosity.' His motto about genius being patience must have been lived up to, or with his impaired health he could never have done all he did. Paganini was a law unto himself. He carried previous achievements such steps further that it is not only absurd to imitate him, yet impossible to ignore him. His great limitation was his very virtuosity. He never attained that highest achievement of all violinists—the superb quartette-player.

(To be concluded).

Heluo Librorum.

Under this heading we give some notes of books relating to music, with approximate prices.

Meibomius (Marcus). *Antiquae Musicae Auctores Septem, Graece et Latine*, Restituit ac Notis explicavit; folding diagrams, 2 vols. in 1, sm. thk., 4to, orig. calf. Amsterdam, 1652. 30s.

* See *The Violin*, by G. Dubourg, 1st ed. 1836, pp. 119, 120.



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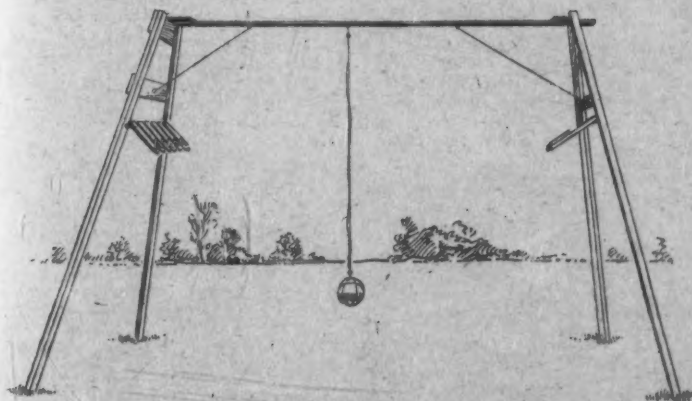
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